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THE ALL ROOM GUIDE,

BEING A COMPENDIUM OF THE

THEORY, PRACTICE,

AND

ETIQUETTE OF DANCING,

EMBRACING THE NEWEST

QUADRILLES, POLKAS, WALTZES, SCHOTTISCHES &c.,

ALSO,

THE MEYEN QUADRILLE,

AS TAUGHT BY

H. MEYEN,

PROFESSOR OF DANCING, NEW-YORK.

NEW-YORK:
E. & J. MAGNUS, PRINTERS, 77 CHATHAM ST.
1852.

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INTRODUCTION.

As each epoch has its own inventions and peculiarities, and as these are the reflections of its inward construction and necessities, it may, therefore, be asserted of dancing, that the genius of the age, whether an indolent, frivolous, or revolutionary one, could not be without influence on the prevailing taste.

The truth of this assertion is apparent, if we trace dancing from its first origin up to our own time, and is too well confirmed to oblige us to enquire into it fully.

There are but few who are not convinced of the necessity of dancing, and who do not perceive how important is the duty to make one' self familiar with the laws of society and of the ballroom.

This duty applies most especially to youth, which is the proper season for acquiring the advantages of an easy and graceful carriage in society.

Imagine a handsome young man, highly gifted by nature, but who entertains so high an opinion of himself, that he looks upon an adroit carriage,

graceful motions, and a knowledge of the genteel and noble manners of society, as the work of a momentary application. He walks into a saloon filled with beauty and grace, and how does he act? — Firstly, he does not know where to place his hands, and this proof of clumsiness attracts attention to him —The scrutinizing eyes naturally increase his confusion; he is disconcerted, talks nonsense, bows at the wrong time, and finishes by taking the wrong seat.—He is invited to dance, and ventures to approach a young lady as a dancer. Will she not hesitate to accept him as a partner on whom so many eyes are directed, and if she does, what can be her lot? He disturbs the whole dance and brings it into confusion, treads on the ladies' toes, soon comes into disagreeable contact with their partners, until no one doubts of having before him an uneducated man, who by his excuses only increases the evil, and makes himself still more ridiculous. To render himself worthy of his punishment he is bold enough, but he would willingly exchange for blows the laughter which finally drives him out of the room, if bodily punishment could suffice.

Let us observe, on the other hand, a young man, to whom genteel manners became a second nature.

Habit and instruction have taught him to dance with the same ease with which he walks; he paces through the hall with perfect security, but with no disregard of decorum; he converses with-

out familiarity, but with tact chooses his partner gracefully, and leaves everywhere that indefinable but lasting impression of a man of good breeding.—Thousands of young people who have not disdained to acquire this perfection in deportment, which impresses the stamp of beauty on every inward virtue, know who to thank for their easy and quiet success, this outward grace more than their inward advantages, although a fine external appearance without a correct demeanor, bears with it, even under the most favorable circumstances, but a perishable blossom.

A witty Frenchman once said: "A young man, who cannot dance, should go to battle, and as soon as possible lose a leg, only to have a valid excuse for his awkwardness." If that is saying too much, it is nevertheless certain, that in the present time, where the mind is so cultivated as to equallize in a greater or lesser degree the differences of condition, the graceful dance belongs to the accomplishments, which, above all things, are a sign of a good education.

Let us turn to the origin of dancing. The invention of dancing [if we can so call it] belongs, without doubt, to the most ancient eras, and stood, like all-other human actions, in the nearest relation to the worship of God, and afterwards became an institution for amusement. After the holy dances, followed, in the course of time, the warlike and

weapon dances, in which warriors in full equipment performed, and which Minerva is represented to have invented in memory of the overthrow of the Sitans. These dances were generally performed to the sound of the cimbal, to the pipe, to the ringing of bells and clashing of arms.—The dance of the Salians, which was instituted by Numa Pompilius in honor of Mars, was danced by twelve priests.— The May dance, which was originally danced in Rome, is still customary in the greater part of Europe.—The bachanals, originating with Bachus, and executed by Satyrs and bachants, were as ancient as these, but they bore already the impress of the moral degeneration of heathendom. The rural dance originated with Pan, and was danced in woods in sumner by the youth of both sexes, who were crowned with oak leaves and adorned with flower garlands.—Even funerals were celebrated with dances, which were earnest and solemn as the solemnity which gave rise to them.—The dancers bore crowns and branches of cypress in their hands.—The dance is in high estimation, even among the savages of the present time, and its origin is proved, both by history and nature.—Those persons, therefore, to whom dancing was represented by bigots and fanatics as being sinful, will perceive by the foregoing proofs that they have been deceived, and that their faith has been misused for hypocritical purposes. However, I intended to

confine myself to the subject of dancing. Besides its universal human justification, dancing has gone through a peculiar national cultivation, which is shown by national dances, and if it be more evident in the Spanish Fandango, and in the Neapolitan Tarantella, it is also perceivable in the Française, in the Anglaise, and especially in the German Waltz. It is the mutual relation of the sexes which exhibits itself every where in the dance.— Thus in the Southern dances, the fiery lively dance, whilst in the Polonaise, the warlike march, in the Anglaise, the quiet union of the English married life, in the Française, the volatile meeting of the French, in the true German Waltz, the perfect sincerity of the Germans are depicted, and which gives an honorable character to the Galopp, the Schottish, the Waltz and the Polka.

If we pass, in the meanwhile, from these general considerations to the peculiar rules of the ball, we must, in the first place, remark that which good taste requires as an imperious necessity, that the ballroom must be in proportion to the number of the guests. It must neither be too full nor too empty; the best proportion is undoubtedly that where the number of guests included in the circle exactly fills the room.

We shall likewise be very brief on the subject of dress, as we give as a general unerring rule, both for gentlemen and ladies, that the dress must be as

modern as select, and even if of rich materials, as simple as possible.

To gentlemen, black cloths, white vests, linen of the most dazzling white, white or yellow gloves, pumps or patent leather boots, are most suitable.—The gentleman's bearing must be perfectly unconstrained, for if one is not as much at home in a ball-room as in his own room, it is better to remain in the latter.—Nevertheless, the freedom from constraint must not approach, in the most distant degree, to effrontery, for after affectation, effrontery is the most serious failing of either sex. Do not forget that *it is easier to dance well than to behave well.*

It is considered improper to dance with a lady more than three or four times, even if you stand in near relation to her; conversation must be kept up in an undertone, and not be of a deep or serious nature.

All kinds of apeing and affectation must be carefully avoided, and men who take pleasure in raising a laugh at their expense, are much to be pitied.

In general the gentleman cannot be too attentive to his partner, and it is proper after an invitation to dance to remain near her. — An invitation long beforehand in private dancing parties, is considered an impoliteness, and should never exceed three dances.

What we have said about the selection and simplicity of the gentlemen's attire applies still more strictly to that of the ladies, who must guard

against overloading of the head, as nothing shows want of taste so much as dancing flower baskets. The finest and most carefully selected article of their attire must be the handkerchief and gloves, which are in all cases the surest standard of good taste. She must also guard against affectation or any exhibition of ill humour, which might make her frown. The most dangerous enemy of a lady at ball is jealousy, which never passes unnoticed, it is imperative on them, to move noiselessly and gently both at home and in company, and to leave behind them the impression of a fairy's step.

Loud laughter, noisy bustle, staring at anything, and in general, all that departs from the rules of beauty, must be avoided with the greatest care.— The behavior of ladies towards gentlemen must always be measured and retiring, but they must not refuse to the gentleman who has chosen them to dance, the acknowledgement which any attention deserves: their behaviour must be kind and on no account coquettish, for nothing places a lady, and still more a girl, lower in the estimation of a man, who is not a fool, than coquettry. He will naturally say to himself, that an advance made to a stranger is an advance made to every body, consequently it can be of no value to the individual.

Much more might be said on this subject, but not to tire the reader I conclude this chapter, with the wish that many of them may draw some benefit therefrom.

The Effects of Music.

The effect produced on mankind by music is most perceptible in a ballroom. Music animates even those persons who are habitually serious and melancholy with the desire of taking a part in the joyful dance: the most modest, even the most prudish and affected lady, cannot withstand the retornello of a quadrille; she gives her hand and mixes with the joyful crowd to balance herself charmingly and gracefully. Let us remark here that it is not always the most animated and thoughtless ladies who display the greatest activity in the dance, these move sometimes with a measured and scarcely perceptible step, whilst persons which in general move in a stately and modest manner, abandon themselves without reserve to the pleasures of the dance, and appear to take delight in hopping and skipping. Happy bodily exercise! which drives away sorrow and care, how is it that there are men malicious enough to condemn this innocent pastime? How is it that there are men, and also ladies, who find in this harmless and useful exercise

something incorrect, and even sinful? Did they not celebrate in all times happy events with dancing? from David who danced before the Ark, to Mary the prophetess sister of Aaron, who danced to the sound of the tambourine in celebration of the passage of the Red Sea, and from the sacred dances of the Persians, Egyptians, and of the ancient Grecians, to the present day, all important events and glorious victories were celebrated with festive dances. What would be a feast without dancing?

God himself said, when he gave the promise to his people of leading them out of captivity: "I will restore thy cymbels to thee, maiden of Israel, and thou shalt again dance in thy joyful assemblies." A Chinese proverb says: "A prince can be judged by the condition of the dance under his government." How many examples corroborate this proverb."

In the reign of Henry IV, who, it is said, was celebrated in the Tricolet, there used to be much dancing. The warrior refreshed himself with dancing after the troubles and hardships of war. Under his government a great number of ballets were performed, and the serious Sully participated in all these feasts as an actor, which the king would not have considered joyful enough without the participation of his minister. Under the sad and mournful reign of Louis XIII., they danced very little, and the ballets were nothing but comical dances,

and caricatures of bad taste. At that time they wished distraction, and to force themselves to be joyful, but the reign of the dance had expired.

Under Louis XIV. it regained its former ascendancy and charm; the time when this monarch appeared in ballets was not the least happy of his reign.

Let us therefore dance, because it makes us joyful; let us dance, because this bodily exercise is conducive to our health and happiness.

I. Rules to be observed at Balls.

§. 1. Each dancer must follow strictly the prescribed order of dancing.

§. 2. The company will be notified to take their position on the floor, in every dance, as they follow in succession, by a few bars of music, [by order of the managers].

§. 3. The arrangements of the managers must be punctually observed.

§. 4. In dancing around the room, the couples must avoid breaking the circle, or dancing alongside, or in front of another couple. The number of couples dancing at any one time, must be proportioned to the capacity of the ballroom, from 16 to 24. They will fall to the rear after dancing, and wait till their turn comes again.

§. 5. No couple in dancing shall make the circuit of the room more than twice.

§. 6. A round dance will occupy fifteen minutes, if the party be small, and from 20 to 30 minutes if numerous. There should always be an intermission of eight or ten minutes between the dances.

§. 7. The managers alone shall give directions to the orchestra.

§. 8. Difficulties arising between gentlemen, shall not be settled in the ballroom, but elsewhere.

§. 9. The manager shall decide whether extra tours shall be permitted or not.

§. 10. No person shall be allowed to dance in heavy boots or overcoats, or without gloves.

II. Duties of the Managers.

§. 1. The directors of the dancing should assemble a quarter of an hour before the time for opening the ball.

§. 2. They should arrange the order of the ball, and prescribe to each one the office he shall fill.

§. 3. When the ladies enter the ballroom, the Master of Ceremonies shall present them with the order of dancing, and conduct them to a seat.

§. 4. Elegant politeness and attention towards ladies, is the first duty of the Managers of the ball.

§. 5. It will also be the duty of the Managers to attend to strangers, and to introduce them to partners; they should in short, do all in their power to heighten the pleasure and entertainment of the company.

III. Arrangement of the Dances.

1. *Polonaise.*

Every well arranged Ball should commence with this graceful dance in a conversational character, and it is customary that the commencement of this dance should be given to an honorary guest. As soon as the Guest of Honor takes his position on the floor, one of the Managers will notify the company of the commencement of the dance, by a few chords of music. All couples, with the guest of honor at their head, and the

leader of the dance as second couple, stand one couple behind the other on one side of the room. The music begins on the signal from the leader of the dance. As soon as the leader of the dance escorts his lady to her seat, the Polonaise is ended, and the couples will disperse. The leader of dances will then arrange the following dances:

2. *The Round Dances.*

The position for Waltz, Galoppade, Polka and Schottish, is on the long side of the ball room, and one couple behind another. Couples coming later have to take position in the rear of the colonne, as it would not be very polite to stand before others. If the ball room is well frequented, the leader of the dance will not allow an extra tour dance, and will reprimand with severity every trespass of this rule, as it would be utterly impossible to keep order, if the number of dancers in the room be great. For the rest see §. 9, rules of Balls.

3. *Quadrille.*

Every couple wishing to dance in the Quadrille, ought to engage their vis-a-vis: if a couple neglect to do so, they are frequently obliged to withdraw after having taken their position. The Gentleman should, before the Quadrille commences, speak to

another, and request him to be his vis–a–vis, and if this is assented to, he may then go and engage a partner. The leader of the dance will notify the guests, by eight bars of the orchestra, when the dance will begin. The form of the position is generally a quadrangle, with four couples, but 6 or 8 and even 12 couples may form one set. The leader of the dance takes his position opposite the orchestra, to give his directions. Each side has its number, and counts from the right around to four. The side where the leader stands is No. 1, vis–a–vis of him is No. 3, to the right of him is No. 2, and vis–a–vis of No. 2 is No 4.

Quadrille en colonne is often danced if there are many couples, and but a small room; in such a case there are but two numbers, No. 1 and vis–a–vis No. 3. But it is by far more agreeable to dance with four in a quadrangle, because while one vis-a-vis is dancing, the other may rest and give the gentleman an opportunity to converse with his partner, which could not happen in a quadrille en colonne, as all parts have to be danced twice. To call out the different steps (pas) is the business of one of the managers or the musicians, who is acquainted with the number of bars belonging to each tour (part). At the moment of the last bar of a part, the next part must be called out in order that the commencement is at tempo. If a couple or more should be too late, the others must take no notice thereof.

All dancers in a Quadrille must pay attention to the manager, and to the music belonging to the different parts, which is the more necessary, as the slow walking step is very much used, and the tours are generally executed in less bars. With the exception of the balancès, almost all other *gravitatic* pas, jumps and entrechats are out of fashion.

4. *Le Figaro.*

The manager notifies the company by a few bars of music, when two of the couples take their position next to each other in the same line, in the middle of the room, face to the centre, and two other couples vis-a-vis of the first, about 4 feet from them ; the rest of the couples place themselves in the same position, four to four, behind the two first couples, so that their position is four couples with their backs together and four vis-a-vis.

5. *Mazurka.*

The manager, as before, will notify the company by a few bars of the orchestra, when the couples will take their position in a circle. The best Mazurka dancer commences the dance, and the other couples standing to his right will follow him, and dance the several figures just at it is usual in a Cotillon.

6. *The German Cotillon.*

The manager who takes charge of the arrangement and leading of a Cotillon, must observe the following rules:

1. Every Cotillon should have variety, as well in the figures as in the Music, and also contain the Waltz, Galoppade, Polka and Schottish.
2. The Music should play at moderate tempo.
3. Between every figure (tour) there ought to be a pause of from 5 to 8 minutes, otherwise the musicians will become fatigued, and the music in consequence be carelessly performed.
4. The manager will do well to hang, attached to the order of dancing, a bill containing the tours of the Cotillon which he wishes to execute. If there are cards printed with the order of dancing, it is well to have the tours of the Cotillon also printed thereon.
5. The manager giving the sign to commence, by a few bars of the orchestra, the couples will take their position, and take seats on all four sides of the ballroom in a large circle, leaving as much free space in the middle as possible.
6. If the company be numerous, the manager will divide the circle into two sections, and place a leading couple on the left wing, just opposite to the place where he stands himself.

7. The two leading couples stand at No. 1, and the couples which are placed to the right of them are numbered as they follow, Nos. 2, 3, 4, 5, 6, 7, &c., &c., and dance in like numbers from each half, as it is shown by the leading couples, who always dance a new figure (tour) first. If, then, the leading couple of the right side take two other couples to dance a figure, the same number will have to dance at the same time with the leading couple of the left side.

IV. Description of the Dances.

1. *The Polonaise*

Is a leading with a sliding step. The carriage of the dancer is serious and grave, and the movements as simple as possible, either in a circle, a straight, or a serpentine line, either across or round the ball room. It is principally to be observed that the line of dancers is all though well joined, but not too close together, so that the couples following each other have full liberty to move.

The manager ought not to bring out tours or figures in a polonaise, such as dos-a-dos or porte d'honneur; these endanger the head dress of the

ladies too much, and cause them to be offended, which must be by all means avoided.

2. *Polka Waltz.*

$\frac{2}{4}$ time.

The Polka Waltz is either danced in a circle around the ball room, or at variety, 8 bars to the right and 8 bars to the left, in a small circle. The latter dance is very pretty, if all the couples dance symmetrically [proportionate], but they must be very attentive to the music, which is in slow time, and ought to have parts of 8 bars.

3. *Polka - Redowa.*

Is nothing but a Polka Waltz, which is danced alternately forward or backward, up and down the ball room. This Redowa is but little in fashion, as the garments of the ladies, which are much too long for dancing in the backward dance, would get deranged and torn.

4. *Polka Bohemian.*

$\frac{2}{4}$ time.

This Polka is either performed with the usual Polka Pas, or Bohemian Pas. Every couple dance the figures for themselves, without regard to others,

in 8 bars alternately, and in a circle. The figures which are usually danced, are the following:

La Promenade,
La Valse,
Pas Bohemian,
Le Dos-a-dos.

5. *The Waltz.*

Music, $\frac{3}{4}$ time.

It is generally executed in six, but often, too, in five pas, but the first is certainly the most elegant step, particulary if jumping and throwing out of the feet is avoided, and the couples move on the toes in graceful attitudes.

6. *The Galoppade.*

Music, $\frac{2}{4}$ time.

The Galoppade was originally danced with figures, but they are now all discarded from the fashionable ball room.

The Galoppade–Waltz is now usually danced. The couples move, one behind the other, along on one side of the ball room, and dance right around in a sliding step, in a large circle. They sometimes dance, too, from the left around, but this is very difficult, and can only be execut-

ed by the best dancers, as the time is very quick.

7. *Le Figaro.*

Compliment. All hands round and back. Two couples chassé right and left, next two couples left and right. Four hands round, cross left hands, round to places. Right and left four. All forward and back, and pass by to the next couple.

8. *Spanish Dance.*

In this dance a circle is formed round the room, two couples facing each other. Figure : Compliment. Forward and back 4, and turn opposite one fourth round, 4 times in succession, until coming to places. Cross right hands, half round, left hand back to place. Promenade or waltz 4, once and a half round to the next couples.

9. *Quadrille.*

1. Le Pantalon.

Compliment [8 bars].
Right and left [8 b.].
Balancée [8 b.].
Ladies' Chain [8 b.].
Balancée [8 b.].
Side couples the same.

2. L'Eté.

Rest [8 b.].
First two ford. and back, cross over. [8 b.]
Chas. right and left and cross back. [8 b.]
Balancée [8 b].
Next two the same, and so on.

3. La Poule.

Rest [8 b].
First 2, right hds. across, left back. [8 b.]
Bal. 4 in line and half promd. [8 b.]
Lds. ford. and back, gents. ford. and bk. [8 b.]
Ford. 4, and right and left to places. [8 b.]
Next 2 the same, and so on.

4. Pastourelle.

Rest [8 b.]
Ford. 4. and bk. [4 b.]
Leave the Lds. on the left of the op. gent. 4 b.
Three ford. and bk. twice 8. b.
Gentleman ford. [solo], 8 b.
Four hands half round, and hf. rgt. and left. 8 b.
Next the same, and so on.

5. Le Finale.

Rest 8 b.
All promenade. 8 b.

First 2 ford. and back, cross over. 8 b.
Chas. right and left and cross bk. 8 b.
Bal. and turn partner. 8 b.
Next the same, and so on.

10. *Meyen Quadrille.*

1. Le Reveille.

Compliment 8 bars.
Swing Corners 8 b.
First 2 ford. and back, and dos-a-dos 8 b.
Balance and turn pts. 8 b.
Sides ford. and bk. swing op Lds. 8 b.
Sides ford. and bk. and swing pts. to place 8 b.
Next the same, and so on.

2. La Victorine.

Rest 8 b.
First 2 ford. and bk., ford. and turn right hands to side couples 8 b.
Ford. three twice 8 b.
Three hds. round twice, 2 ford. and cpl. 8 b.
Bal. and swing to place 8 b.
All chassée 8 b.
Next the same, and so on.

3. Le Chandelier.

Rest 8 b.
First 4, right and left 8 b.

4 Ladies ford. and back, 4 b.
4 Gentlemen ford. and bk. 4 b.
Bal. all and turn pts. 8 b.
Ladies join hands and swing round, Gentlemen right hands between the two Ladies, and round 8 bars.
Ladies lift the arms, Gentlemen inside, lift left hands in center and round 8 b.
All hands round 8 b.
Grand Chaine 8 b.
Sides the same.

4. La Coronne.

Rest 8 b.
Ladies' Chain 8 b.
Lds. bal. ford. and turn in Ctr. 4 b.
Gnts. bal. ford. and join hds. with Lds. 4 b.
Bal. all and enlarge the circle 8 b.
Hds. all round and back in the Ctr. 8 b.
Bal. all and turn to place 8 b.
Lds. in Ctr. and join hands, Gents. bal. ford. and join hands 8 b.
Gents. swing round and form a basket 8 b.
Bal. all, break off and form a line 8 b.
Bal. all, Gents. lift arms, all Ladies ford. and turn 8 b.
All ford. and back and swing to place 8 b.
Sides the same.

5. Le Moulinet.

Finale.

Rest 8 b.
Swing Corners 8 b.
First 4 ford. and back, ford. and turn through side couples to place 8 b.
Sides ford. and back, ford. and turn through head couples to place 8 b.
Bal. all and turn pts. 8 b.
Ladies cross right hands in Centre and round, 8 bars.
Gentlemen left hands in ctr. and round, 8 b.
Sides the same.

11. *Basket Quadrille.*

1. Pantalon.

Compliment 8 bars.—First 4 right and lft.—Bal. and turn pt.—Lds. Chain.—Promenade four.—Side cos. same.

2. La Poule.

Rest 8 bars. Right hds. across.—Lt. hd. back.—Bal. in line; half promenade. Lds. chain ford. four. half rht. and left to place.—

Next same, and so on.

3. Basket.

Rest 8 bars. First 2 ford. and back, cross over. —Chas. across and back to place.—Bal.—4 Ladies in Centre and join hands.—4 Gents. join hands and swing quite round, outside of the Ladies. — Form the Basket.—All bal. and turn pts. to place.—Next same, and so on.

4. Finale.

Rest 8 bars. Promenade all.—First 2 ford. and back.—Dos-a-dos.—Bal. and turn pt.—Hands all round.—Grand Chain. —Next 2 ford. and bk., and so on.—The fourth time finish with promenade all, and all chassez.

12. *March Quadrille.*

Dance the first 2 figures of the plain Quadrille, (see pag. 23,) then

3. March.

First co. promd. round the set, and face the head of the hall.–First side co. promd. round, and form in rear of No. 1.—The other cos. the same.—Then the March commences, and is left to head cos. to form it as they please.—At the finale of the March, the

cos. must all stand in the same position where they did after the promd. and facing pts. Then:

Head co. bal. and chas. down the middle until they come to the foot. The second co. will commence after the first co. have bal. — and chas. down to the foot, and so on with the other cos., until they get round to place; then all ford. and back and tn. pts. into the set again.

4. Finale.

Dance any figure you please.

Abbreviations.

Rht. right.—Lt. left.—Bal. balancée.—Tn. turn.—Pt. partner.—Pts. partners.—Ld. lady.—Lds. ladies.—Gent. gentleman.—Gents. gentlemen.—Promd. promenade.—Hd. hand.—Hds. hands.—Ford. forward.—Bk. back.—Chas. chassez.—Co. couple.—Cos. couples.—Op. opposite.—Ctr. center.—Rnd. round.

13. *German Cotillon.*

Compliments. All the ladies and gentlemen take hands around. All the couples standing at the up-

per and lower side of the ball room move forward towards the center of the room, and salute the couples opposite; they then retire to their places, and now the couples from the right and left side move towards each other, salute, and go back to their position; then follows a waltz, each couple, beginning from the manager, will waltz in line, once around the room, and take their place again. This waltz or polka may be repeated at the end of each tour [figure].

V. The Tours.

1. THE DECORATION TOUR.

Music: Waltz.

In the center of the ball room stands a table, which is covered by a white cloth. The edges of the table are ornamented with bouquets of flowers placed close together. In this wreath are laid ribbons and decorations of different colors and forms, each with a pin, to fasten them. Gentlemen may also have bonbons, or small fancy articles to present the ladies with.—Four couples dance once around the circle.

The choice: The Gentlemen (of the four couples) choose each a lady; the Ladies choose each a Gentleman.

Position: All go to the table.

Tour: The Gentleman presents to his lady a bouquet, and the ladies will present, in turn, the gentlemen with a ribbon or decoration, and then waltz once more around the room, and return to their places.

2. THE FLOWER-TOUR.

Music: Waltz.

Two couples dance once, 'round the room.

Choice: The ladies choose two gentlemen and the gentlemen two ladies; the lady will ask the gentlemen the name of a flower they will choose to have; and the gentleman will ask the same question of the ladies.

The lady will conduct the gentlemen to another lady and ask her, per Ex.: "Do you choose to dance with a rose or violet?" The lady will name in answer one of those flowers, and then dance with the gentleman who bears this name; the other gentleman will dance with the lady who chose the gentlemen.

The gentleman with the ladies he chooses, has to conduct them to another gentleman, and ask a question similar to the lady as above stated, adn waltz.

3. THE VERSE - TOUR.

Music: Galoppade.

Two couples will dance once around.

Choice: The gentlemen choose a lady, the ladies a gentleman each, four couples.

Position: The four couples proceed to the manager in the center of the ball room, and receive from him each a small ribbon.

Arrangement: The ribbons are of various colors and about $\frac{1}{2}$ yard long.

The one half of these ribbons (there would be 8 with 4 couples as described here) have printed upon them one line of a verse, and the other half of the ribbons contain the corresponding second line of the poetry. The manager now puts the ribbons together. Each gentleman draws one of the ribbons, whereon the first line of the verse is printed and the ladies draw the ribbons which contain the corresponding lines. The gentlemen read aloud their verse, one after another, and the ladies having received the other, will answer them with the same. The gentleman then dances with the lady having the corresponding line. The ribbons will be returned to the manager.

4. FLAG AND BASKET TOUR.

Music: Waltz or Schottish.

Arrangement. Four or more small baskets, or-

namented with flowers, and with a witty inscription inside (but not containing anything offensive) and also four flags with proper devices, are necessary. As many baskets as there are, so many chairs are placed in the center of the ball room, and on each chair a basket and a flag is laid.

The same number of couples as there are chairs will dance at a time, once around.

Each gentleman will then lead his partner to a chair, who sits down and takes a basket and flag.

Choice: The gentleman chooses two other gentlemen.

Position: The gentleman brings the two others he chose to his lady, and places them opposite to her.

Tour: The lady will give to one of the two gentlemen brought up to her, the flag, and to the other the basket. He who receives the basket will sit down on the chair for the next tour, and the gentleman who received the flag will dance with the lady who presented the same to him.

The third gentleman chooses a lady from the rank circle and dances with her.

5. CHOICE OF COLORS.

Arrangement. Four couples of flags (each couple of one color, they may have also inscriptions), and two etuis. Each etuis (box) as long as the flags,

and containing four divisions, open at one end. A table in the center of the room, on which the boxes are placed; and in the boxes the flags are laid in the following manner:

One of each couple of flags is placed in the etuis, so that the shaft stands out on the open end, and then the cover is put on, so that the shafts alone, and not the colors, are visible.

The other 4 flags are laid in the same way in the second etuis; two flags of the same color must not be in one case.

The couples dance once around.

Choice: The lady chooses a lady, the gentleman a gentleman.

Position: All stand round the table, the ladies on one side, the gentlemen on the other. Now the manager begs the ladies to take a flag from the one etuis, and the gentlemen to take a flag from the other. Each of the ladies and gentlemen have a flag in their right hands.

Tour: Hands all round, left, (round the table). Hands all round, right.

The lady and gentleman having flags of the same color then waltz together around the room, the gentleman having the flag in the right, the lady in the left hand.

The flags will be returned after each tour to the manager, who places them again in the Etuis.

6. THE SERPENT.

Music: Polka.

Four or eight couples dance once around the room.
Choice: The gentlemen choose a lady, the ladies a gentleman.

Position: The ladies, with the gentlemen they choose, take their position in the center of the room, one couple behind the other, at a distance of about three feet apart. The gentlemen, with the ladies they select take their position on one side of the ballroom. All take hands and stand in a line.

Tour: The first gentlemen of the latter line, who stands on the left wing, will conduct the whole in a serpentine line through the other couples standing in the center, at first round the couple standing above, then round the second and third, and so on. If the whole train has passed the first couple, they will follow the same, and so each of the others, the serpentine line growing always longer. As soon as the gentleman who conducts the line has passed all the couples, he combines the whole in a large circle.

The upper and lower couples forward, salute and back again, the couples on the sides do the same, then all separate and dance the Polka.

7. THE CHOICE.

Music: Galoppade.

Four couples dance once 'round.

(In the center of the ballroom four chairs are placed, with the backs together. The gentlemen will conduct the ladies to the chairs, who take seats.

Choice: The gentlemen choose another.

Tour; The gentlemen dance around the ladies, taking hands.

Round to the left,
Round to the right.

Every lady then chooses a gentleman from this round, as she likes, and dances with him. The four gentlemen being left choose a lady according to their own fancy from the circle of the Cotillon.

8. THE ACCIDENT BY CHAINE EN LIGNE.

Music: Polka.

Four couples dance once around.

Choice. The lady chooses a lady, the gentleman a gentleman.

Position: The ladies place themselves one behind the other, all looking to the center of the room.

One of the gentlemen, takes his position vis-a-vis

of the first lady and the others behind him in a line, all looking towards the ladies.

Tour: Chaine en ligne.

The first gentleman begins the Chaine by the right hand, and all will dance the Chaine after him. If the first gentleman has arrived at the first lady, and the first lady at the last gentleman, every gentleman will then take the lady next to him as partner and dance the Polka with her.

9. THE SMALL ROUNDS.

Music: Polka.

Four couples dance once around.

Choice: The gentleman chooses a lady, the lady a gentleman.

Position: Two couples vis–a–vis in the center of the room, the other couples stand behind them, three couples behind each of the couples, standing vis–a–vis, all with the face to the center.

Tour: In the center the vis-a-vis.

Four hands round left, 4 bars,

Four hands round right, 4 bars.

One of the first couples hold up their arms and the other steps through the opening; thereby making the next couples their vis-a-vis. The same tour as before, with the new vis-a-vis, and this to

be continued until all the eight couples have made the rounds. Then all dance Polka round the circle and resume their former position.

10. FLAG AND SCARF.

Music: Galoppade.

Requisites: Four large flags of different colors, with or without inscriptions, and four scarfs of the same color as the flags.

The manager gives to the couples which have to commence, to the gentleman a flag, to the lady a scarf.

Four couples with flags and scarfs, dance once around.

Choice: Each lady gives her scarf to another lady, who ties the same around her waist. Each gentleman gives his flag to another gentleman.

The couples who have given their flags and scarfs to others, choose their partners from the large circle, and dance with them around.

The couples having received the decorations, will step to the center, the gentlemen in one line, with raised flags, and opposite to them the ladies, with the scarfs; each color vis-a-vis; as soon as the other couples resume their places again, the 4 couples in position will dance:

All forward and back,
All forward and Galoppade.

After the round dance. The scarfs and flags will be handed to the next couples.

11. THE ACCIDENTAL CHOICE, BY WALKING THROUGH THE BOWER.

Music : Galoppade.

Four couples once around.

Choice : The lady chooses a lady, the gentleman a gentleman.

Position : The ladies place themselves in a line, one behind the other, all with faces to the center.

The gentlemen form in a column, in one straight line with the ladies, having the gentlemen they choose vis-a-vis.

Tour : Walk through the arbor (bower).

The gentlemen take the hands of their vis-a-vis and hold their arms high up.

Chassez : The ladies go through the bower. On the end the ladies 1, 3, 5 and 7, turn right around, and dance with gentlemen,

the 1st lady with the 1st gentleman,
" 3. " " " 2. "
" 5. " " " 3. "
" 7. " " " 4. "

The ladies 2, 4, 6 and 8, turn to the left,

the 2d lady to the 1st gentleman,
" 4. " " " 2. "
" 6. " " " 3. "
" 8. " " " 4. "

and dance.

Then all galoppade round the room, and resume places.

12. CHOICE BY TRIOLET.

Music : Polka.

Four or six couples dance once around.

Choice : The lady chooses a lady, the gentleman two gentlemen.

Position : The ladies take position in the center, two together, next to one another, the other ladies behind them, all facing to center, forming two lines. The gentlemen holding by the hands the two gentlemen they choose, place themselves, the first three (triolet) at a little distance vis-a-vis to the first two ladies, and the others behind, three and three, facing to the center, forming three lines.

Tour : Each triolet takes hands, and Porte d'honneur.

The ladies : both lines together, dance forward, the one line to the right, the other to the left, through the lifted arms. When the ladies come to the last gentleman they turn outside, the one to the right, the other to the left, all the ladies follow, and

all dance alongside of the gentlemen untill the lady comes to the first gentleman and pauses, the other ladies each remain standing before a gentleman, then all dance the Polka round the circle. The gentleman standing in the middle of the triolet chooses a lady from the large circle of the Cotillon and dances.

13. PORTE D'HONNEUR.

Music: Galoppade.

Four to eight couples dance once around.

Choice: Each gentleman chooses a lady, each lady a gentleman.

Position: The ladies, placed in one line, take hands; the gentlemen stand, taking hands also, at a small distance vis-a-vis of the ladies.

The gentlemen porte d'honneur.

The first lady leads the other ladies in a serpentine line through the first arch, the second, and so through all of them, until the last, and then back to the first gentleman. Then all Galoppade round the room &c.

14. LE LIMACON.

Music: Galoppade.

Eight couples dance once around.

Choice: The gentleman chooses a lady, the lady a gentleman. All take hands in one straight line, the ladies on the right side of the gentlemen.

Tour: The gentleman on the right wing, leads the

line so formed in a circular manner around the couples on the left wing, and passes them, those standing still, forming a spiral line, going around until all the couples stand close together in a threefold circle. At the sign of the manager all raise their arms, hands together as before. The manager, who first stood on the left, and now stands in the middle of the spiral line, passes through the lifted arms of the last couple, and as all the couples have taken hands, they will follow him. As soon as the manager has passed, he conducts the line to the right, to the large circle, and then all Galoppade.

THE FINALE.

If the manager at the end of a tour wishes to close the cotillon, he will request the whole circle to rise, and take hands.

Tour: Ronde a droite [8 bars].
Ronde a gauche [8 bars].
Grande Chaine et tournez,
Tour de main et compliment.

If the society be very numerous, these tours may be left out; the couples then will salute, and the gentlemen escort the ladies to their seats.

N.B. — The fourteen tours here described are not all the tours used at balls. There are a great many others, but I think, that in almost all cases, these will be sufficient, and it is very easy for a good dancer to introduce, or invent other tours.

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